

EDITORIAL

The Threat to Sunset School

by J. A. COUGHLIN

Carmel faces tomorrow (Friday) a school election that is more than a school election. It is a test of what this town is and what it wishes to become. More than the reaction to any street project or other phase of town planning, the election tomorrow places Carmel in the crucible; the elements must resolve themselves and determine which shall prevail.

Nominally and officially there is one vacancy to be filled on the Board of Trustees for Sunset School. In the ordinary course, the issue would be settled by weighing the qualifications of candidates and voting according to one's lights.

In the present instance the personalities, the qualifications of the candidates have been almost completely obscured by a smoke-screen of which this community has no reason to be proud, every reason to be ashamed.

Aligned on the opposite side are the people who have given freely of their means and their time to every worthwhile community undertaking; and they are working now—working hard—and for what? Simply to save this community from itself.

To what end is this destructive onslaught? Merely a promised saving of a few dollars more a year—an illusory saving that even if effected to the detriment of the school would be gobbled up by the tax machine in another direction. Actually their candidate could accomplish nothing; not one penny would be shaved from the bond issue which Carmel in saner mood voted by three to one; not one penny could be added to the reduction in the school portion of the county tax rate that will automatically set in now that building needs have been met.

But this they could do: By nagging, petty criticism, by false starts in false directions, they could set at work a germ that eventually might destroy the morale of the school; might tear down that intangible structure of teamwork between school board and principal, teachers and students, that is immeasurably more valuable than mere buildings or other physical property. That is the threat now. If Sunset

THE CARMELITE

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TEXTILE DECORATION, CUT IN LINOLEUM AT THE MENLO PARK STUDIO OF THE ALLIED ARTS GUILD OF CALIFORNIA, WHOSE HANDCRAFT IS BEING SHOWN AT THE DENNY-WATROUS GALLERY

School were threatened with destruction by fire, there would be a turn-out of citizens to save it, or at least to try. Sunset School is threatened now with

something more destructive than fire. Buildings can always be replaced, but the spirit of an institution, as of a man, once crushed, may not arise again.

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County Superintendent Force Sums Up Local School Situation

Office of Superintendent of Schools,
Salinas, March 24, 1932.

To the Residents of the Sunset School District:

There has come to my notice several rumors rather derogatory to the best interests of the Sunset School in Carmel City. Therefore I take this means of advising you that I consider the Sunset School one of the most efficient and up-to-date school plants in Monterey County.

May I also say that the courses of education offered in this school includes many advantages for the children that could not be secured in the average village school.

The cost for education in the Sunset School for the past year seems rather high until one has carefully analyzed the situation. The school was greatly in need of additional housing and equipment, and in order to supply this necessary improvement the tax was high. However, there is every reason to believe that the coming year will see a very great reduction in taxes, without curtailment of the splendid program which is being sponsored by the Sunset School. It seems to me that it would be a calamity to the community for the people to seriously handicap the splendid school plant by cutting down the courses that you now have.

The average net cost for educating children in the elementary schools for the State of California is a little over \$117.00 per child. The Sunset School is paying no more for elementary education than the average net cost for the State of California. Of course, there are other schools that have a lower net cost per child than the Sunset School, but one must take into consideration the instruction offered and the equipment provided. After all the well-rounded education of the child is the most important function of a community. A high standard of citizenship depends, in a large degree, upon the proper education of the youth.

It is my sincere hope that the people of the Sunset School District will give careful thought to this matter and that wild unfounded rumors be not taken as truths.

JAS. G. FORCE

HIGH SCHOLASTIC RATING

Results compiled from Standard Achievement tests recently conducted at Sunset School gave ample evidence that the fundamental "tool" subjects are receiving adequate emphasis. James Walker, Rural School Supervisor and

County School Statistician, who administered these tests throughout the county spoke with enthusiasm of the fine type of work done by Sunset School children, and particularly the eighth grade pupils, made an exceptionally fine showing.

One More Fact

A misconception appears to exist due to the fact that the total contract price of the new wing exceeded the bond issue. Under the law, every school board has at its disposal annually a special fund for building purposes, derived from a tax fixed by county authorities. This fund is to be used at the discretion of the board. In the case of Sunset School it amounts to over \$8,000 annually—FOR BUILDING PURPOSES. When the Board was letting contracts it kept in mind the money that would be available under this heading and it spent less than one year's allotment. They could just as well have asked for a bond issue of \$80,000 or \$85,000. Instead, they did the sensible, business-like thing: they kept the bond issue as low as possible and used the regularly allotted funds.

A DUET
FROM THE
KREUTZBERG
PROGRAM



*Kreutzberg
Coming*

Departing from the practice of former seasons when strictly musical programs have been offered, the Carmel Music Society on April fifth will present Kreutzberg and his company of modern dancers. It is characteristic of the Music Society that, having decided on a dance program, they should go to the very head of the list. Kreutzberg and his company have created a sensation in the East this season; they have had, as an example, the unusual distinction of full-page mention in the "Literary Digest" (February thirteenth). The following is from the "Digest":

After Nijinsky—Kreutzberg.

For preeminence in dancing this judgment has been uttered on many hands. But for versatility places might be changed, for in Kreutzberg's repertory are sounded such various notes as religious exaltation, the morbidity of madness, grief through disillusion, revolt as from the world's wrongs, the macabre of crime, the charm of Greek legend, and the gaucheries of folk-life.

Each of these notes and more are struck in the dance compositions of Harald Kreutzberg and his assistant four dancers, all representing the modern German school without being tied down by formulae.

Beginning with Montreal in a wide sweep around the country after his New York bow, we find him renewing his former impressions and gaining new laurels. Thus Mr. S. Morgan-Powell

writes in the Montreal "Daily Star":

"In the ecstatic 'Gloria in Excelsis Deo' to music by Bach, the note of exaltation, of reverence, of adoration, of awe, stood out clearly in sharply defined rhythmic movements. In 'The Hangman's Dance' he gave a tremendously powerful impression of an executioner dancing upon the grave of his victim. It was the apotheosis of the macabre. Even so, his 'Lamentation of Orpheus' touched the profoundest depths of human grief.

"In these, as in all his other dances, he exercised a technique that is absolutely divorced from the conventional. He can move from sorrow to comedy as swiftly and as easily as a swallow flies, as he proved by his delightful dancing in 'The Envious Girls.'

"His associates gave ample demonstration of their mastery of their art in several charming numbers—a Russian dance, a Debussy waltz, 'The Cripples,' a cleverly designed and executed bit of tragicomedy, and 'Habanera at Midnight,' in which they made the most strikingly effective use of silver masks and fans and cloaks in the dim light as they moved through the slow and dramatic rhythms.

"Kreutzberg's own 'Petrouchka' was an amazing tour de force of pantomimic expression. Through the subtle and unerring use of significant gesture and rhythmic motion at the precise psychological moment, he paints a picture before your eyes—a picture that chills the blood with the spirit of horror.

"Kreutzberg repeated the superb dance of the 'Master of Cermonies' from Reinhardt's festival play at Salsburg—an amazing demonstration of authority in gesture, of the precise, plastic portrayal of a series of poses, each of which conveys a very clear and vital meaning. "Nobody but Kreutzberg has been able to give us such a program in the past, because nobody else has exemplified this new and striking dance technique. The utilization of every form of physical rhythm in combination with musical rhythm, with lighting effects and with costumes, directed by a pantomimic intellect, at it were, is a novelty in the choreographic world."

Tickets for Kreutzberg are on sale now at the Denny-Watrous Gallery.

●fashion review

and

●dinner-dance

in

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MYRA HESS RECITAL

Reviewed by ANNA MARIE BAER

The Myra Hess concert on Tuesday night drew a capacity audience which, had it willed otherwise, could hardly have resisted the forceful personality or the convincing artistry of the performer. Genius tempered with qualities wholesome and sound presented such a combination of musicianship and emotional strength as to satisfy the attentive ear of the student, or the exacting demands of the connoisseur.

Gracious poise, the product of complete self-assurance and natural charm, removed all vestiges of awe from the presence of the performer. Barriers thus removed, Myra Hess conversed directly and intimately with her audience, drawing them with her through varying moods, carrying them where she would. And, as though her instrument were some plastic stuff, she moulded beauty to suit her desire, encompassing form ranging in outline from forthright boldness to finest delicacy. Within the artist was something to be expressed, and having technical and interpretative wherewithal enough and to spare, that inner force came with clarity and precision, and the audience with the performer revelled in the resultant beauty.

* * *

The program presented by Myra Hess gave ample evidence of the artist's vast musical resources, of ready versatility, and prodigious memory. The excellence of her Bach renditions which

opened the program led us to the immediate assumption that there was to be a scholarly performance at which we might marvel for its superb technique, with just sufficient warmth to give such as the sparkling vivacity of the B flat major, the sheer musical beauty of the B flat Minor, or the rippling loveliness of the C sharp Major.

But after the group of Preludes and Fugues came a surprise. Were we limited to one word in description of the artist's rendition of the Appassionata, "magnificent" might suffice. Unexpected depth of emotion took the place of the cool reserve we enjoyed in the Bach. And as Beethoven might himself have directed, all reins seemed flung loose, and there came amazing sound, forceful and vivid.

With three Mazurkas and a Ballade of Chopin a more normal atmosphere was resumed, the piano once more being foremost, emotion becoming secondary. In this group alone there was marked variety, changing moods giving pleasant surprises, and always came that lovely quality of tone and masterful conception of form. Five Debussy numbers comprised the final group, although at the close the audience refused to depart until there came two delightful eighteenth century pieces and a Bach Chorale. In certain respects this last group was most satisfying of all. Each of the brief numbers came as a lovely gem, exquisitely carved and imbued with rare qualities of warmth and brilliancy.

SUMMER MUSIC FESTIVAL

The Carmel Summer Musical Festival, now in its fourth season, is this year to offer a program of exceptional interest. Last year's endeavor was concentrated in bringing, with the assistance of the Elizabeth Sprague Coolidge Foundation of Washington, D. C., and Mrs. J. B. Casserly of California, the Brosa Quartet of London, for four chamber music concerts. This season's program, more varied, will consist of four independent events. The Summer Musical Festival owes its inception and continuation to Mrs. Marie Gordon.

The program of this year cannot be announced in full for a short time yet, owing to the European engagements of an artist whom it is hoped to secure. It is definite, however, that one concert will be by the Pro Arte String Quartet; another date will present, in chamber opera, probably Purcell's "Dido and Aeneas" or "The Faerie Queene," directed by Dr. Ian Alexander and bringing thirty chamber opera singers, including ballet, from San Francisco. To Carmel will be the distinction of the second presentation of chamber opera on the Pacific coast; the first appearance being the four concerts now being given by the Chamber Opera Singers of San Francisco (Dr. Ian Alexander, general director) in The Little Theatre of the California Palace of the Legion of Honor. These chamber opera concerts, well adapted to the intimacy of a small

—continued on page five

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"CHINA EXPRESS"

by EDWARD G. KUSTER

Whatever our political and economic sympathies, we cannot but be interested in the Soviet-made film, "China Express," which by special arrangement with Monterey Theatres Company will be seen at the Studio Theatre of the Golden Bough next Wednesday, March thirtieth. There will be three showings, at three, eight and ten o'clock.

With the entire world viewing the endeavors of Imperialist powers to partition China and crush the rising might of the Chinese workers, now organized into a group eighty million strong, no more timely or thrilling picture could have been obtained than this one reproducing one of the outlying skirmishes in the tremendous struggle.

"China Express" is a silent picture, directed by Ilya Trauberg, who with Eisensetin, Pudowkin and others have developed to a high point of effectiveness the "montage" technique characteristic of the new films coming out of Soviet Russia. In the main the picture depicts a struggle for the possession of the speeding "Blue Express," the crack train which runs between Peking and Nanking. Those engaged in this struggle are the conflicting classes which make up the passengers on the train. It is said that when one has seen this picture one can understand the enormous and unexpected strength of Revolutionary China.

"China Express" offers our part of the world a fine opportunity to compare the Hollywood-made picture with the new cinema art of contemporary Russia. The "montage," a term used to indicate "the fundamental means employed to influence the spectator," differs widely in the two methods. According to the students and admirers of the Russian cinema, the spectator's emotion is not sympathetically aroused by a high-salaried star who is expressing his own subjective emotions; on the contrary, the approach to the spectator is direct—he feels, sometimes simultaneously with the player and sometimes not, the direct effect, situation or action. It is for this reason that the Russians call theirs the "cinema of experience"—the spectator is somehow carried up into the scene and himself experiences all that befalls the players, who as a rule are just ordinary folk of the locale of the picture. We are promised a new thrill in picture-going.

It has been difficult and costly to bring "China Express" to Carmel, but it will be shown at regular motion-picture prices.

FESTIVAL—from page three

theatre, are strongly endorsed by Redfern Mason and other eminent critics. The third concert will be by three independent California artists: Charles Cooper, pianist; Lawrence Strauss, tenor; and Misha Gagua, cellist—all well known in the concert field. Concerning the fourth event, promise is not yet ready; but present correspondence gives encouragement to an early announcement, by Mrs. Gordon, that will be to Festival supporters a delightful surprise.

With one possible exception these concerts will be on Tuesday evenings, in June and July, but omitting July fifth out of deference to the Forest Theater.

HENRI DEERING COMING

A piano recital by Henri Deering is announced by the Denny-Watrous Gallery for early in April. Mr. Deering has recently played with the New York Philharmonic, the Cincinnati, and the San Francisco Symphonies; he plays as assisting artist with the Neah-Kah-Nie String Quartet in Berkeley on Sunday, March twenty-seventh and the Abas String Quartet in San Francisco on the following Tuesday.

(Thirteen years ago, in mid-Atlantic, on the Fabre liner "Canada," Marseilles to New York, I heard Henri Deering in joint recital with Noel Sullivan at the customary "ship's concert." The latter now has a Carmel home and twice has been heard in recital here; now comes Henri Deering, who has gone far in the concert world since post-war days. It has been said of Forty-second and Broadway and also of the Cafe de la Paix in Paris that if

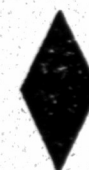
one remained long enough, everybody of any importance at all would sooner or later come into view. To these two locales it would not be an exaggeration to add Carmel.—J.C.)

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THE CARMELITE

J. A. COUGHLIN — Editor and Publisher
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***The views expressed in signed contributions should be taken as those of the individual writers, not necessarily endorsed by the Editor.

BY-PRODUCTS
ORRICK JOHNS

Writers on this paper will miss the support of Fred O'Brien's terse and robust candor alongside them. From his column, "On Paper Wings," a book of aphorisms could be made, as pungent for our times as the pages of La Rochefoucauld for the eighteenth century in France.

††

The dreary metropolitan press earned six tin stars and a Congressional medal last week by playing up the racial feature in connection with a lecturer and poet of distinction, on a visit to Carmel. A local reporter was responsible for the story, though perhaps not for the sensational emphasis placed on the color line. The reflection on the liberality and intelligence of Carmel should be protested in concrete form by the best citizens of the town. It is amusing on the same day to be reading John B. Watson, one of the two greatest experimental psychologists. He says: "Within the limits of individual variation, all men are born alike regardless of the station of their parents, regardless of the geological age in which they are born and regardless of the geographical zone in which they are born." And this goes, says Watson, for all colors.

††

POETS AND POUND

Every so-called American poet, beginner or veteran, ought to hang out a sign: "Not interested in esthetics for at least twenty years."

The United States and its literary provinces, Paris, Nice and Rapallo, Italy, have had a prolonged souse of esthetic drivel lasting for two decades. During the same two decades the country and the world have been going to the dogs with political diseases, war and economic exhaustion. Not much poetry or esthetics has survived, and not a well-known poet until lately, that I know of, has lifted an ink-stained finger ser-

iously to protest against the social debacle.

It is not natural to our breed of poets to protest against anything. In the whole modern epoch, in the past three centuries of English literature, poetry has grown steadily more aloof, more pallid, more odoriferous of the lamp. It has become an art of non-participants. It is the English tradition that has most absurdly identified poetry with prayerful dreamers. In these latter days much of the output is a bad dream.

Especially in the past ten years we have seen a yearning backward to the dignified ecclesiastical ages in England and Italy, to the twilight archaism of neo-Provence, late Greek and what De Gourmont called *Le Latin Mystique*. Anything at all but today and tomorrow and right here. One can better understand the Rimbaud* rage. Rimbaud's fury was really a Babbit-baiting fury, a burgoy-hate like Flaubert's but Rimbaud and his decent indignation, one suspects, have been petrified in an altar-piece by agnoized but harmless poetical choir-boys.

There are signs already of a change in this order of affairs. Youngsters like Malcolm Cowley and Edmund Wilson have temporarily cast aside the delicate thermometers, catheters and stethoscopes for measuring the health of frail literary patients. They have taken up much stouter implements and are breaking their way into public fields requiring more action than criticism. A host of still younger and even more clearly purposive writers have identified themselves with the John Reed Club, an organization of the arts avowedly affiliated with the Soviets.

Many of the John Readers are poets, and a large part of their work is propaganda in poetry, but whether they wouldn't be more effective if they forgot poetry entirely is a pertinent question.

*Arthur Rimbaud, born in the middle of the last century, wrote all his poetic output in about two years, from the age of seventeen to nineteen. He was influenced by, and translated E. A. Poe. Hordes of American poets since the war have fallen under the spell of Rimbaud, not realizing that in a roundabout way they were undergoing American influences of the eighteen-forties from Poe. As a matter of fact, what they were subjected to was the general nineteenth century search, by a satiated society, for thrills and sensations. These were supplied by Poe and Rimbaud, unconsciously, of course, for both were sincere artists.

THE CARMELITE: MARCH 24, 1932

Archibald MacLeish, in this scribe's opinion one of the three best poets in the country, has recently entered the field of social criticism, but decidedly the wrong end foremost. With a job on "Fortune," the organ of a group of industrial moguls, he is attempting to rejuvenate society from Wall street down. The rejuvenation may come from Work street up, but it certainly will not come the other way. MacLeish will not be heard by Wall street, old or young, and he will be hooted by everybody else. He is so excellent a poet of class discontent that one might wish he would stick to his work, rather than make the idiotic attempt to cure capitalism by sugaring down young capitalists.

Let us consider Maestro Ezra Pound. By treating him in this brief article I don't want to give the impression that Pound is an easy case to handle. He is a fellow of complicated personality. Nobody can refuse to applaud the resilience with which he has stood for useful advances in literature, nor the resource and energy with which he has represented American letters abroad for twenty years.

I don't suppose any self-elected autocrat of standards in history has written as many letters as Pound, bulging with honest passion and bristling with original notions. I doubt if he ever wrote a letter that did not have the kick of a mule in it. He has been an invaluable gadfly, a stinging stimulus. He has awakened many a dozing and drooling client. And his own verse has never fallen into subjective vapours.

On the other side of the slate, Pound has made for obscurantism, dilettantism, decay. The whole prune-whip of *noovo-provence*, late *latino*, decayed-dante and japonniaserie sprang from the bosom of Ezra. (I believe it was T. S. Eliot who whelped the doleful Donne revival). No *letterato* that ever lived has broadcast more rules for the ruin of poets than this same Ezra Ben Ezra. He told me to my face once in Florence that he was surprised any man could admire "so vulgar a writer as Milton." Pounds thirty-three Cantos are as streaked with good lines as a storm-sky on the prairie with lightning, and also as full of black obfuscation. And finally he has swallowed the bait of Fascism, hook, line and sinker. Pound lives with feudal importance in Rapallo a sort of unofficial *podesta* of arts. He writes in Italian for the Fascist official reviews. He is enlisted, whether consciously or not, in the Fascist propaganda service, and every letter he sends to the Waterland breathes the sweet old Roman reasonableness

(for foreigners) of the rifle-bound order established by the black shirts. He is utterly oblivious, no doubt, to the lot of the ordinary Italian, as his writings have always been oblivious to the lot of the ordinary anybody. I am told the government has placed a bronze inscription on his house, announcing to the traveller that "here lives the greatest *poeta Americano*." And there are great qualities in Pound. But he begins to resemble, rather than a modern American poet, one of those old illiberal British eccentrics, who fatten in Italy on personal importance—and cheap Italian servants. Walter Savage Landor was the type. The poseur in Ezra is swallowing up the poet. His views of America become antiquated and tedious from long lack of personal touch with the country. What a genius and energy to go to waste in a pasticcio of devious italianism.

With Pound as an example of a prevailing tendency in American eshtetics, nothing would be lost by a full moratorium on esthetical poetry. Poetry is probably losing its function anyway to prose. The strongest poetry today, at all events, is close to prose diction and prose quality.

New men and new language, these are the most important of all. They will be liberated by the approach to prose. And once again, as in 1900, poems-as-such are becoming mere space-fillers for the magazines—except in those commodious journals of small circulation wherein poets read each other with curses. In short the electric contact is lost.

Correspondence

SMALL RABBITS AT LARGE

To the Editor of The Carmelite:

We are hoping to hear that the good people of Carmel will refrain from "planting" young rabbits in the neighborhood of Carmel Woods this year—if they do, all our efforts at making a garden will again have been in vain.

—GLADYS F. BEALE

* * *

A CARMEL "RACKET"?

To the Editor of The Carmelite:

Has Carmel a "racket?" It begins to look like it. The local chief is a genial gentleman who drives a large wagon of garbage uncovered through the streets of our otherwise pleasantly aromatic village, and drops souvenirs of his trade from your back door or wherever you do your individual garbage collecting, to said wagon. He is the original Alibi Ike—you can't get the

better of an argument with him, as he knows all the answers. The best you can do is froth at the mouth when he misses you a couple of weeks, and brush away the flies and put a clothes pin on your nose. You can write notes, but he does not read with great ease, unless the writing is on a check. The poorest citizen in the town—that is, from the standpoint of citizenship—could be elected by an overwhelming vote to council or to Carmel's highest office, on a "garbage" ticket. I hesitate to say that Carmel is garbage minded, but I will say that the mere word is good to start a lively conversation, with every member of any given group having an anecdote to contribute on the subject of his own garbage troubles.

Having done some social service work at one time in my career, I feel very strongly on the subject of professional

uplifters and "writers to the editor." It is not with any particular idea of doing my part for the betterment of humanity that I register a protest against the system (?) of garbage collection in this village. It is from more selfish motives personal convenience and comfort, and from a thorough dislike, which must be shared by my fellow men generally, for seeing the remnants of my neighbors' meal dragged through the downtown streets uncovered, (even parked on Dolores near Ocean for ten minutes this morning) and for finding bits of crockery, coffee grounds and grapefruit rinds at my doorstep and here and there dotting the streets. I can think of no better plan than the one expressed by the Professional Uplifters in their battle-cry, "Something ought to be done."

—MARJORIE MACEWAN

EDWARD WESTON'S CREDO

From the catalogue of Weston's current exhibition in New York City

I have no unalterable theories to proclaim, no personal cause to champion, no symbolism to connote. Too often theories crystallize into academic dullness,—bind one in a strait-jacket of logic,—of common, very common sense. To be directed or restrained by unyielding reason is to put doubt as a check on amazement, to question fresh horizons, and so hinder growth. It is essential to keep fluid by thinking irrationally, by challenging apparent evidence and accepted ideas,—especially one's own.

In a civilization severed from its roots in the soil,—cluttered with nonessentials, blinded by abortive desires, the camera can be a way of self-development, a means to rediscover and identify oneself with all manifestation of basic form,—with nature, the source.

Fortunately, it is difficult to see too personally with the very impersonal lens-eye: through it one is prone to approach nature with desire to learn from, rather than impose upon, so that a photograph, done in this spirit, is not an interpretation, a biased opinion of what nature *should be*, but a *revelation*,—an absolute, impersonal recognition of the *significance of facts*.

The camera controlled by wisdom goes beyond obvious, statistical recording,—sublimating things *seen* into things *known*.

"Self expression" is usually an egotistical approach, a willful distortion, resulting in over or understatement. The direction should be toward a clearer understanding through intentional emphasis of the fundamental reality of things, so that the presentation becomes a synthesis of their essence.

Edward Weston

THE MISCREANTS

—who gather now and then to discuss various things and affairs. Whose sign of distress is "That's good."

Chronicle by FRANK SHERIDAN

"I see our brilliant representative in Congress decided the other day, that his section of California was inhabited by a people without enough intelligence to vote on something of vital interest to them; morally and financially," said The Author as he poured one for himself.

"In other words," drawled The Idler: "Lil' Arthur and two hundred and twenty-six other wise men said to the ones they are supposed to work for—'Go sit down, you don't know what you want.'"

"Well, do they know?"—the comfortable voice of The Judge told the other Miscreants that the evening prologue was on. "I'd advise you to do a

Popular classes of the ALLIANCE FRANCAISE are now in formation at Mme. Pirenne's studio, Dolores and Ninth street, northwest corner. Students interested should telephone 734-J for information, preferably the morning. Meetings for adults are held on Tuesday and Friday at seven-forty-five p. m. for children, on Thursday after school, three-thirty and four p. m. Enrollments received on the following days. The frequency of meetings will be according to the number of students enrolled. The course is conversational with incidental grammar.—Adv.

little thinking before you abuse the the ten thousand a year boys you send to Washington to tell you how you must live. Do you really think that the average voter knows anything about the man he votes for; or about the Party he votes for? I don't suppose one in twenty-five could tell you when his Party was formed, or why it was created—and I'm sure that no one can tell why either of the two prominent Parties should be allowed to exist under the present circumstances."

"What kind of talk is that?" roared The Captain; "The Democratic Party is the party of the people; it is the only thing that prevents us being the slaves of that judicial and financial oligarchy you were roasting a while back. The Democrats are for State rights, each state to govern itself in all things pertaining to itself without the Federal government butting in."

"Like making and selling booze," sneered The Idler. "Or building a lot of nice roads without some of that easy money they ladle out in Washington. You Democrats give me a pain."

"All right mister almighty, since you know it all—have you any idea when that bunch of Abolitionists you trail with started your party?"

"No, and I don't give a damn. It's good enough for me no matter whom they nominate," The Idler retorted. "The whole system is a case of political loot; sixty per cent. for the party that's in, and forty per cent. for the Party that's out. But I'd like it a lot better if those fellows in Washington weren't so friendly with each other. They are just a bunch of lawyers that fight each other like hell with their tongues and buy each other drinks afterward. I wish they'd get back to the old days in Congress when they'd start a fight with

THE CARMELITE: MARCH 24, 1932

words in Congress and finish it the next morning over in Virginia with pistols. A lawyer then meant something, he was generally a gentleman."

"Do you mean to say that they are not gentlemen now?" The Author asked. "As gentlemen they are pretty scarce. Look at the three Judges down in Los Angeles with charges against them for taking bribes from the "Receivership Ring" in that hustling town. And look what the bribes were, a suit of clothes each for two of them and some fancy underwear for the third one's wife; ach!"

"You are right," The Judge spoke with an air of finality; "You are quite right, and I will support you. Any Judge who would be satisfied with only a suit of clothes or a mess of ladies pretties as a bribe is no gentleman."

"And after all why blame the Judges any more than, or as much as, you should blame the people who's ethics about government are of a criminal nature in the very neglect they are guilty of."

"It is the people, the voter, the citizen who doesn't vote, the Party man who is alone to blame."

"A man is put up for office by a group of money-hunting politicians—a few months before you never heard of him. The gang goes to work and tells you what a great fellow the candidate is; the wonders he has accomplished; the good deeds he has done; the 'friend of the people' is he; all made out of whole cloth."

"Do you inquire about this goodly man or woman? No—you are too damn lazy. Somebody, or two or three somebodies, have told you he was great and you pass the information along, adding to it most likely, in order to show your listener what a wise guy you are in politics."

"Don't blame the judges, the lawyers and the politicians; put the blame where it belongs, on the voters—the stock-holders of the world's biggest business, owners who believe as gospel truth everything their Ad writers put portsLpstotccstJtir etaoin taoi n taoiet out, and never read the annual reports of their corporation."

"But, gentlemen, as long as we have honest judges, honorable lawyers, and clean-minded officers of the law, and, thank God, they are in the vast majority, we will manage to creep along to our destiny, in spite of a stupid lazy citizenry."

"Fill up your glasses men—Here's to our country; no matter what it is to others, it is Our Country—Lord love it."

Del Monte Cat and Dog Hospital

BATHING—BOARDING—STRIPPING

DR. WM. H. HAMMOND
VETERINARIAN

Castroville Highway Ph. Mty. 2468



Rhythmicon: Something New in Music

by HENRY COWELL

The Cowell-Theremin Rhythmicon is a new electrical instrument for the purpose of producing rhythms of different systems either together or following one another.

The original idea is mine. I have been exceptionally interested in the possibilities of rhythmical development in music, as it seems to me that in our music, modern as well as classic, rhythm is the least developed of all the important elements. Our harmony and melody are advanced; our rhythm is more primary than that of primitive peoples. The difficulty of rhythmical advancement is largely one of technique. To play different rhythms together in harmony of rhythm, or one after another in melody of rhythm, is the natural line of progress; but very few performers can do this well, and beyond a certain point such progress becomes impossible. Yet the sound of such a procedure is fascinating and musical, opening up vistas of new aesthetic delight.

Since there are often modern mechanical means of overcoming technical difficulties, I conceived the idea that it would be of great interest to build a keyboard instrument on which each key produces a certain rhythm, and the rhythm is continued automatically as long as the key is depressed (reference to such an instrument will be found in my book, "New Musical Resources"). The Rhythmicon is such an instrument. Charles Seeger suggested that the best way of making the instrument practical would be by means of electrical devices; and we talked the idea over with Leon Theremin, who invented the working out of the plan; fortunately for us, taking a great interest in the matter. The present instrument was built by Theremin, and embodies my idea.

The Rhythmicon has seventeen keys, arranged alternately between black and white, instead of irregularly, as on a piano. The white keys are for even rhythms. The lowest white key gives the basic rhythm of one in a certain time-limit. In the same time-limit the second white key gives two beats, the third white key four beats, then six, eight, ten, twelve, fourteen and sixteen beats. The lowest black key is an "off-beat" key, and plays on the half on the measure, but not on the first beat. After this the black keys follow the irregular rhythms in order:—three, five, seven, nine, eleven, thirteen, and

fifteen beats to the measure. As long as the key is held down, these rhythms will be sustained; and any or all of the rhythms on the keyboard can be sounded at once. In this respect the Rhythmicon is different from the Theremin "Vox" and the "Trautonium," which are monomelic, and can sound only one part at a time.

The tempo, or rate of speed, of the rhythm of the Rhythmicon is governed by a control, by means of which one may produce a very slow rhythm as the fundamental (about one beat in six seconds), or a rather fast beat (about one beat in one and a half seconds). When the rhythm control is set at the fastest, the rhythm of sixteen to the beat is so rapid that it almost runs together, and forms an audible low pitch as an "interrupted" tone. Thus it can be said that the whole range of musical rhythm from the fastest to the slowest is covered by the instrument. Accelerando and Ritardando are also possible through the controls.

The actual sounds through which the rhythms are made manifest are also varied means of a control. The various beats of rhythm played against each other at the same time can be confused with each other if the sound of all the rhythms is the same. It was therefore decided to arrange matters so that each different rhythm system would always have a distinctive pitch to differentiate it. The system chosen for this was to have the ratio of the rhythm and the pitch-interval the same, as a normal standard, which can be changed by means of a special control so that one may produce any pitch one chooses. But the normal standard is to have, for instance, the interval of an octave sounded for a rhythm of one against two, as the vibration ratio of an octave is also one against two. In the same way, the ratio of two against three is expressed in the interval of a perfect fifth (C to G) which has a vibration ratio of two to three. Following out this scheme, the Rhythmicon is normally tuned in the overtone series, starting with a fundamental tone which is sounded by key one, to correspond with rhythm one, the octave above on key two, to go with rhythm two, and so on up the overtone series, which are tuned in this instrument in the actual scientific ratios, instead of following the ordinary "equal temperament" tuning of the piano. The actual pitch of the fundamental can be regulated by a control, and rapidly changed if desired. The lowest register gives forth a great variety of percussion sounds of

many indescribable new qualities. The tone as it becomes higher has a tone quality quite its own, but which might be likened to a strong and penetrating bassoon tone in the bass, and a powerful flute tone in the high register. Almost the complete range of tone is covered by the instrument, and many different tone-qualities are possible in the different registers. The rhythm and sound controls are, of course, separate; so it is possible to combine low pitch with fast rhythm, or high tone with slow rhythm, or anything in between.

An original feature is that if one holds down all of the upper keys, owing to the different periods of the various rhythms a melody, jumping from one to another, appears to spring forth. The melody varies according to which rhythms are being played against each other.

It is hoped to complete improvements giving greater variety of rhythmical figures, accent, and more individual pitch control. In the meantime, the instrument should stimulate the growth of rhythm, as it produces rhythms that are both unprecedented, and exhilarating.

FRENCH PEASANTS MASKED BALL

*under the auspices
of the*

ALLIANCE FRANCAISE
OF CARMEL

ARTS AND CRAFTS HALL
9TH AND CASANOVA

SATURDAY, APRIL 2ND
9 P. M.

Telephone 734-J

DINE AT . . .

**P I N E
I N N . .**

**TABLE D'HOTE
6:30 TO 7:30
\$1.00**

AND . . .
DINE WELL

OFFICIAL NOTICE

NOTICE OF ELECTION
for

Elementary School Trustee

Notice is hereby given to the electors of Sunset Elementary District of Monterey County, California, that the Annual Election for School Trustee for Sunset Elementary School District will be held at the Sunset Schoolhouse in said district on the last Friday in March, *viz.* March 25, 1932.

It will be necessary to elect one (1) trustee for three years.

The polls will be open between the hours of 6:00 o'clock A. M. and 7:00 o'clock P. M.

The officers appointed to conduct the election are:

Eugene C. Marble	Inspector
Ruth Higby	Judge
Elizabeth Sullivan	Judge

Dated February 23, 1932

Signed:

Ferdinand W. Haasis
Hester Hall Schoeninger
Clara N. Kellogg
Clerk
School Trustees

Sunset Elementary School District

All qualified electors of the county who were registered in the precinct in which the election for school trustee is held at least 40 days before the election may vote thereat. This includes all electors of the county whose names appeared upon the great register used at the next preceding general election and who are resident in the same precinct at the time the election for school trustee is held.

TYPING AND STENOGRAPHIC
WORK AT YOUR HOME
OR OFFICE, FIFTY CENTS AN
HOUR. TEL. CARMEL 753



LIBRARY NEWS NOTES

by MORTENSE BERRY, Librarian

A group of religious books published during the past year, and to be found in the Public Library, may be of interest to many readers at this season.

"Since Calvary," by Lewis Browne, the author of "This Believing World," is a most readable account of the course of Christianity from Calvary to the present day.

"Founders of Great Religions," by Millar Burrows, includes biographical sketches of such great leaders as Lao-tze, Confucius, Mahavira, Buddha, Zoroaster, Moses, Mohammed, Nanak, and Jesus.

"Cosmic Religion," by Albert Einstein, is too slight a book to be satisfying, but it proves the author is too great a scientist to disbelieve in religion.

The following declare themselves:

Herby, T. C. B.: Catholic Teachings.
Jones, Eli Stanley: Christ of the Mount, a working philosophy of life.

Jones, Rufus: Matthew. Pathways to the Reality of God.

Kagawa: Love the Law of Life.

Kagawa: The Religion of Jesus. This practical Christian of Japan has been heard with interest in our own country, and is often referred to as the Gandhi of Japan.

Anker-Larsen, J. With the Door Open. With simplicity and beauty the author tells of his own experience in the realization of God.

Mathews, Shailer: The Growth of the Idea of God. The author shows how the idea of God has developed in Western civilization from primitive times to the present.

Science and Religion: This is a symposium by scientist and religious thinkers of various denominations.

Tagore: The Religion of Man. This great poet has not given us quite enough, but the sample is worth reading.

JEFFERS' LATEST

First copies of "Thurso's Landing," by Robinson Jeffers, just published by Horace Liveright, have been received in Carmel. The scene of the poem is recognizable as Bixby's Landing near Little Sur. A review of the work will appear in the next issue of The Carmelite.

HATS MADE TO ORDER
OR REMODELLED, AT THE
CINDERELLA SHOP

THE CARMELITE: MARCH 24, 1932

RECORDED MUSIC

Reviewed by T. HAROLD GRIMSHAW

Victor this month supplements the joy of Easter with a delightfully pleasing release of Felix Mendelssohn's "Italian" Symphony (Number Four). What a charming work this short and joyous composition is! Never Boisterous, yet charged with infectious animation, one can listen repeatedly and with much refreshment of spirit as to a song of gladness. Called the "Italian" because of inspiration received by the composer in a trip to Italy; and the final movement being a Saltarello, reminds the traveller of Italian maidens dancing with aprons outstretched in Italia's warm sunshine. The three preceding movements are according to the usual form, and the Andante is the gem of the whole.

Mme. Goeta Ljungberg is just now the sensation of Metropolitan Opera, and a disc which presents her lovely voice and astonishing dramatic ability is Victor 9786. Here, as Salome in Strauss' opera of that title, she sings the finale: "Ah, thou wouldst not suffer me to kiss thy mouth." This "daughter of the gods, divinely tall and most divinely fair" sings the gruesome aria with terrific abandon, and repeated hearings fascinate the listener. Strauss' music is to this reviewer exceedingly thought-provoking. It grows on one.

A most desirable record of "Siegfried's Rhine Journey" is just now available as an importation. This takes about two months. Long have "Ring" enthusiasts desired so fine an interpretation of this popular bit of the "Gotterdammerung." In addition to the hero's ride proper, there is also included the beautiful music of the dawn which precedes the entry of Siegfried and Brunnhilde. This is purely an orchestral version and is splendidly achieved. "His Master's Voice"—D.-1777.

NATIONAL MUSIC FESTIVAL

Music Week piano and violin contests have attracted over two thousand entrants to date from all sections of northern California. Finals will be held during Music Week at Civic Auditorium, San Francisco from May first.

All non-professional musicians from six to twenty years, residing in California north of Fresno, are eligible. Registration blanks may be had by addressing: Music Week Headquarters, Phelan Building, San Francisco. The lists close March twenty-sixth.

Since Music Week originated in San Francisco eleven years ago it has become a national institution. Last year over four thousand communities held programs simultaneously.

CITY ELECTION

Four candidates will contest two vacancies on the City Council at the election to be held April eleventh. City Clerk Saidee Van Brower and City Treasurer Barnet J. Segal will be unopposed. Entries for the election closed Tuesday noon. The candidates and their respective sponsors are as follows:

MRS. J. L. ROCKWELL—Mrs. Paul Flanders, Hazel Watrous, Ernestine Renzel, Ernest R. Calley, F. Whitney Smith, John Bathen, Daisy Bostick, Maude Wentworth, W. C. Neilsen, J. A. Coughlin, Robert H. Duryea.

JOHN CATLIN—Henry K. Larouette, Alice Y. Nugent, Arnette Arne, H. S. Nye, Geo. L. Wood, Virginia Pope Evans, John S. Tennis, F. O. Robbins.

ROBERT A. NORTON—Beverly R. Stover, Ben Wetzel, John Claywell, John R. Gray, Byron G. Newell, L. S. Slevin, Grace Glenn, Tom Phillips, Talbot Josselyn, Arthur E. Webb.

CHARLES W. WHITNEY—Thomas J. Phillips, John Bathen, J. O. Handley, Arthur T. Shand, George L. Wood, Patrick H. Hudgins, Mrs. L. A. Shipley, John H. McKee, J. L. Doulton, E. H. Ewig, Eleanor W. Yates.

MISS SAIDEE VAN BROWER (City Clerk: without opposition)—Paul C. Prince, DeWitt W. Johnson, Isabel A. Leidig, Laura W. Maxwell, Mrs. Emma Otey, David I. Prince, Bernice O. Warren, Chas. Clark, L. S. Slevin.

BARNET J. SEGAL—(City Treasurer; unopposed)—E. R. Woodward, Thomas J. Phillips, Mrs. Alice Josselyn, J. A. Eustace, C. W. Whitney, F. C. Mangrum, George F. Moriarty.

THE PLANT SALE

(Woman's Club Correspondence)

The Plant Sale to be given by the Garden Section of the Woman's Club in the grounds of Sunset School will be held on Saturday, April ninth, from eleven in the morning to four in the afternoon. The entire proceeds will be given to the Carmel Employment Fund. The Committee make an urgent appeal for donation of plants not only Carmel, but the Highlands, Pebble Beach, Monterey and Pacific Grove. Any donations, whatsoever, will be gratefully received. No plant is too small or insignificant to bring us as your contribution. It might just fill the need of someone who could purchase it for a small amount.

Donations of all plants to be sold will be received on the morning of the sale between nine and eleven at the school

grounds. The plants should be brought in cans, pots, or other strong containers and clearly labelled with name of plant. In the case of seedlings add the color if possible. If not sure of the exact color, mark "mixed."

CLEARING THE DECKS FOR BENEFIT SHOW

Lita Bathen is energetically rounding up all available assistance in the line of "local talent" and production workers for a benefit performance for the unemployment fund. The committee on arrangements insist that every townsman set aside either the twenty-second or twenty-third of next month, for on those dates will be presented a show surpassing in every respect the first benefit performance which in itself, quite adequately met the public's desire for entertainment not to mention the nice sum gathered to enlarge the local fund for the unemployed.

Well organized plans made by the committee include a great variety in forms of entertainment, with skits highly entertaining, lively dancing, and vaudeville acts of different sorts. Talented actors, dancers and musicians, are generously contributing their aid while the committee is receiving valuable assistance from various members of the community.

UTILITIES BASEBALL

The second of a series of three baseball games between the Pacific Telephone and Telegraph Company and the Pacific Gas and Electric Company, resulted in a score of seventeen to seven in the former's favor. R. P. Sexton, manager of the P. T. and T. pitched for the winning side, while W. J. Crabbe, manager of the P. G. and E. pitched for the opposing team. Fred Godwin umpired while Frank Sheridan did honors on first base which was alternating guarded by Mrs. Ramsey of for P. T. and T. and Miss Esther Trenner for the P. G. and E.

The third and last game, to be played next Wednesday at five o'clock at the Abalone baseball field, will be the deciding factor as to championship as the score now stands one game each.

The success of these games is largely due to the efforts of the two managers, Pat Jordan, P. T. and T. and Allan Knight, P. G. and E.

EASTER PHOTOGRAPHS

In your home or garden

TUCKER STUDIO

(Leota M. Tucker)

Telephone Carmel 1001-R

NARROW ESCAPE IN CARMEL BAY

In a daring and courageous rescue, a young Stanford senior plunged into the rough sea off Carmel beach last Wednesday morning and swam to the help of Forrest Gaylord, a Berkeley high school student who was well beyond his strength and had been struggling in the waves for nearly an hour.

One of a party of four swimmers, Gaylord became panic stricken when about a half-mile out at sea. The other three tried to save him and two of them finally swam back to land for help. The remaining swimmer finding his efforts futile was able to make his way to the beach where he fell, exhausted. About this time, Kemper Freeman, Stanford University student, seeing the futile efforts of by-standers to launch a boat, tore off his clothing and went to the rescue. He reached the drowning boy and was able to bring him through the breakers where he could support him above water.

Felix Juda, also a Stanford student and a member of the Red Cross life-saving corps, with two other boys went out to the two exhausted swimmers and helped them to shore.

People living near the beach rendered aid; the Fire department was soon on hand with the rescue van, but it was found that the use of the pulmotor was not required. Gaylord was later taken to the cottage of Elmer Cox, on Scenic Drive. On Wednesday night he was reported doing well, suffering only from cold and exhaustion. He is staying at the cottage of Dr. Wood from Oakland, at Carmelo and Eighth.

LOST—Elgin white gold wrist watch, on beach west of Tenth street. Five dollars reward for return to The Carmelite office. Tom Soth.



Merchants
Lunch
11:30 a.m. to 7:30 p.m.
50c

Sunday Dinner
50c 75c

CURTIS

By All Means...

READ AND COMPARE!

An undetermined number of Tax Payers received through the mail this morning a statement purporting to be a true and correct comparison between Pacific Grove Grammar School and Sunset School. Without touching upon the question of scholastic standards, the Taylor Committee's statements are dealt with one by one.

WRONG

Addition to Pacific Grove High School cost \$95,000.00
Has TEN additional class rooms and auditorium.

ANSWER—

The addition to Pacific Grove High School cost in excess of \$113,000.00. It was financed by a bond issue of \$70,000; the balance was made up from the School Building Tax over a period of years, precisely as the Board of Sunset School planned to do and is doing. ONLY—Pacific Grove spent \$43,000 in excess of their bond issue; Sunset spent only \$7,375.78 in excess of bond issue and premium. Both projects were handled absolutely according to law.

CORRECT

Pacific Grove Grammar School has enrolled 875

ANSWER—

Correct as of March 18, 1932. Grammar, 817; kindergarten, 58.

WRONG

Pacific Grove Grammar School Superintendent receives yearly, in 10 monthly payments \$3,200.00
And NO extra pay or gratuities.

ANSWER—

Pacific Grove superintendent's salary is \$3,250 per annum. Superintendent of Sunset School likewise receives no extra pay nor gratuities, nor does any other California superintendent so far as known.

QUESTIONABLE

Current Expenditures per pupil per year \$64.74
Total Expenditures per pupil per year \$70.48

ANSWER—

As sources of information are not given the accuracy of these figures can not be checked. In view of other erroneous statements made by the 'Committee supporting Mrs. Taylor' it is left to the individual to accept or reject these figures.

CORRECT

Sunset Grammar School cost to date \$87,007.78
This includes drainage Retaining Wall and Walks.
These costs should have been included in original estimate.

ANSWER—

Correct as to cost. Misleading otherwise, as Mission Street improvement had not been ordered at time original estimates were made.

WRONG

Sunset School has 2 additional class rooms finished and a class B theatre.

ANSWER—

Sunset School has seven new rooms used or usable for class purposes, and an assembly hall which on the very opening night demonstrated the fact that it was none too large.

WRONG

Sunset School has an enrollment of 332

ANSWER—

Sunset School had an enrollment on March 18, 1932, of 399 pupils. The date is the same as for Pacific Grove.

CORRECT

Superintendent is paid, per year \$4,500.00

WRONG

Current expenditures per pupil \$118.73
Total expenditure per pupil \$153.02

ANSWER—

Both figures above are erroneous and misleading, since their basis is an incorrect statement of total enrollment, approximating twenty per cent low. Therefore, deduct twenty per cent. from the above figures; the result in current cost per pupil is \$95.99. California average for all grammar schools is \$117.00. (See letter from County Superintendent Force.)

Authority for figures in answer above: County Superintendent of Schools J. G. Force, Principal O. W. Bardarson and the records of the Sunset School district, which are open to the public. The only correct information pertaining to Sunset School published by the Taylor Committee is the information which the Board of Sunset District had already published.

The Final Answer is--- Vote for Hester Hall Schoeninger

The above statement is endorsed by:

Mr. and Mrs. Henry F. Dickinson	Mr. Willard W. Wheeler
Mr. and Mrs. John Bathen	Dr. David Spence
Mr. and Mrs. Paul Flanders	Mrs. Vera Peck Millis
Mr. and Mrs. Frank Sheridan	Mrs. Eugene Marble
Mr. and Mrs. James Hopper	Mrs. John Crichton
Mr. and Mrs. E. R. Woodward	Mr. John Neikirk
Mr. and Mrs. Fred Bechdolt	Mrs. Howard Hatton